

BARCAROLLE.

PIANO I.

Ludvig Schytte, Op. 60.

Allegretto.

p

rit.

a tempo

p

dolce cantabile

pp

mfp

Red. *Red. *

Red. *Red. *

PIANO I.

First system of musical notation for Piano I, measures 1-4. The music is in G major (one sharp) and 4/4 time. It features complex chordal textures with many accidentals. Fingerings are indicated by numbers 1-5. A *pp* (pianissimo) dynamic marking is present in measure 1. A slur connects measures 3 and 4.

Second system of musical notation for Piano I, measures 5-8. The music continues with complex textures. A *pp* marking is in measure 6. A slur connects measures 7 and 8. A dashed box highlights a passage in measure 8.

Third system of musical notation for Piano I, measures 9-12. The music continues with complex textures. A slur connects measures 11 and 12.

Fourth system of musical notation for Piano I, measures 13-16. The music continues with complex textures. A *cresc.* (crescendo) marking is in measure 13. A *rit.* (ritardando) marking is in measure 15. A *ppu. tempo* (pianissimo, tempo) marking is in measure 16.

Fifth system of musical notation for Piano I, measures 17-20. The music continues with complex textures. A *mf cantabile* (mezzo-forte, cantabile) marking is in measure 17. A slur connects measures 17 and 18. A *pp* marking is in measure 19. A series of asterisks (*) and *pp* markings are at the bottom of the system.

The musical score for Piano I, page 5, consists of five systems of music. Each system is written for a grand piano with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

System 1: The treble staff begins with a half note G4, followed by a quarter rest, then a half note F#4, and a quarter note E4. The bass staff has a half note G3, followed by a quarter rest, then a half note F#3, and a quarter note E3. A *pp* marking is present in the bass staff. A fermata is placed over the first measure of the bass staff.

System 2: The treble staff has a half note G4, followed by a quarter rest, then a half note F#4, and a quarter note E4. The bass staff has a half note G3, followed by a quarter rest, then a half note F#3, and a quarter note E3. A *pp* marking is present in the bass staff. A *cresc.* marking is present in the treble staff. A fermata is placed over the first measure of the bass staff.

System 3: The treble staff has a half note G4, followed by a quarter rest, then a half note F#4, and a quarter note E4. The bass staff has a half note G3, followed by a quarter rest, then a half note F#3, and a quarter note E3. A *cresc.* marking is present in the treble staff. A *-p dim.* marking is present in the bass staff. A *pp* marking is present in the bass staff. A fermata is placed over the first measure of the bass staff.

System 4: The treble staff has a half note G4, followed by a quarter rest, then a half note F#4, and a quarter note E4. The bass staff has a half note G3, followed by a quarter rest, then a half note F#3, and a quarter note E3. A *dim.* marking is present in the treble staff. A *dim.* marking is present in the bass staff. A *pp poco rit.* marking is present in the bass staff. A fermata is placed over the first measure of the bass staff.

System 5: The treble staff has a half note G4, followed by a quarter rest, then a half note F#4, and a quarter note E4. The bass staff has a half note G3, followed by a quarter rest, then a half note F#3, and a quarter note E3. A *rallent.* marking is present in the treble staff. A fermata is placed over the first measure of the bass staff.

PIANO I.

a tempo

pp

mf

dim.

rit.

Più lento.

rit.

f

pp

mf espr.

Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. *

Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. *

cresc.

Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. *

ff

Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. *

Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. *

PIANO I.

p *dim.*

acceler. *mf*

dim. *rit.*

Tempo I.

p

rit.

PIANO I.

9

animato *pp* *dolce*

cresc. *cresc.*

p dim. dolce *dim.*

pp poco rit. *rallent.* *a tempo* *fmare.*

Red. *

PIANO I.

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

agitato *cresc.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

acceler. *agitato*

Ped. * Ped. * Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. *

Ped. * Ped. *

PIANO I.

11

animato

p dolce

tranquillo

dolciss.

rit.

rit. ppp

Ad.

Compositionen

von

LUDVIG SCHYTTÉ.

Für Pianoforte zu 2 Händen.

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